

# DIE FLEDERMAUS

## OUVERTURE

Johann Strauss (1825-1899)

Nach dem Autograph revidiert und herausgegeben  
von Hans Swarowsky

Englischer Text von Christopher Hassall

Allegro vivace

Flauti 1. 2.

Oboi 1. 2.

Clarinetti in A 1. 2.

Fagotti 1. 2.

Corni in F 1. 2. 3. 4.

Trombe in F 1. 2.

Tromboni 1. 2. 3.

Timpani in A E

Tamburo

Cassa

Campana in E

The first part of the score includes parts for Flutes (1 and 2), Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Horns in F (1, 2, 3, and 4), Trumpets in F (1 and 2), Trombones (1, 2, and 3), Timpani in A and E, and a drum set consisting of a snare drum (Tamburo), cymbals (Cassa), and a triangle (Campana in E). The music is in 2/4 time and begins with a dynamic marking of *f*.

Allegro vivace

Violino I

Violino II

Viola

Violoncello e Contrabbasso

The second part of the score features the string section: Violin I, Violin II, Viola, and Cello/Double Bass (Violoncello e Contrabbasso). The music continues in 2/4 time with a dynamic marking of *f*.



## Allegretto

10

1. Fl.

2. Fl.

Ob.

Cl. (A)

Fg.

1. Cor. (F)

2. Cor. (F)

3. Cor. (F)

4. Cor. (F)

Tr. (F)

Trb.

Timp.

*p*

*pp*

*1 Solo*

## Allegretto

1. VI.

II.

Vla.

Vcl.

*p*



25

Fl.  
Ob.  
Cl. (B)  
Fg.  
Cor. (F)  
VI. I  
VI. II  
Via.  
Vc.

cresc.

29

Fl.  
Ob.  
Cl. (B)  
Fg.  
Cor. (F)  
VI. I  
VI. II  
Via.  
Vc.

p  
cresc.  
p  
cresc.  
p  
cresc.  
p  
cresc.

## Tempo I

33

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fg. *f*

1. Cor. (F) *f*

2. *f*

Tr. (F) *f*

Trb. *f*

Timp. *f*

## Tempo I

1. Vl. *ff*

II. *ff*

Vla. *ff*

Vc. & Cb. *ff* Bassi

Lento

38

Fl. *p*

Ob. *sf* *p*

Cl. (A) *sf*

Fa.

2  
Cor. (F)

3  
4

Tr. (F) *sf* *pp*

Trb. *sf* *pp*

Timp.

tiefe Glocke in E  
(in E basso)

Gl. (E) *p*

Lento

1  
VI.

2  
II

Via.

Vc. e Ch.

47 Allegretto

Ob. *p* 1.

Cl. (A) *p* 1.

Fg. *p* 1.

Cor. (F) *pp* 2.

Tr. (F)

Trb.

Allegretto

I. *pp*

II. *pp*

Vla. *pp*

Vc. *pizz.* (*B*)

Cb. *pizz.* *pp*



54

Fl. *L* *mf* *string*

Ob. *mf* *string*

Cl. (A) *pp* *string*

Fg. *string*

Cor. (F) *string* *p* *string*

Vl. I *mf* *string* *mf*

Vl. II *mf* *string* *mf*

Vla. *mf* *string*

Vc. *mf* *string*

Cb. *arco* *string* *mf*

67

Fl.

Ob.

Cl.  
(B)

Fg.

Cor.  
(F)

1

2

3

4

1

VL

1

Vla.

Vc.

Cb.

string

string

string

string

string

string

string

string

string

Detailed description of the musical score: The score is for measures 67 through 71. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violins (VL), Violas (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Fl., Ob., Cl., Fg.) play melodic lines with accents and slurs. The strings play a rhythmic accompaniment, with some parts marked 'string'. The Cor Anglais part is mostly rests, with some notes in measures 70 and 71. The Violins and Violas play a rhythmic pattern. The Violoncello and Contrabass play a bass line. The vocal line (Vc.) is a series of eighth notes with a steady rhythm.

## Allegretto

69

Fl.

Ob.

Cl.  
(A)

Fa.

Cor.  
1)

2)

3)

4)

Tr.  
(F)

Trb.

Timp.

## Allegretto

71

Vl.  
I.

Vl.  
II.

Vla.

Vc. & Cb.

arco

pizz.

Grassnot

\*) siehe Revisionsbericht

76

Fl.

Ob.

Cl. (A)

Fg.

Vl. I.

Vl. II.

Vla.

Vc. & Cb.

83

Fl.

Ob.

Cl. (A)

Fg.

Vl. I.

Vl. II.

Vla.

Vc. & Cb.

arco

arco

\* sowohl ein crescendo in den beiden vorausgehenden Takten entspricht nicht dem Original, als auch der übliche Bogen über den beiden Punkten auf den zwei letzten Achteln in den Takten 82 und 90 sowie die sehr geschmacklose, angeblich „wienische“ Verzierung dieser beiden Noten, die wohl aus den Vortragspflegenheiten der vulgären sog. „Silbernen“ Periode der Wiener stammt. Siehe Finale III Takt 725ff., von wo diese Stelle in die Ouvertüre übernommen wurde! (A. J. Hg.)



102

Fl. *(pp leggiero)* *poco rit.*

Ob. *p*

Cl. (A) *pp*

Fg. *pp* *poco rit.* *p*

Cor. *poco rit.* *p*

VI. *(a tempo)* *pp leggiero* *pizz.* *arco* *poco rit.*

VI. *pizz.* *arco* *poco rit.*

Vc. *pizz.* *arco* *poco rit.*

Cb. *p*

<sup>\*)</sup> „In Ermangelung guter erster Violinen spiel von Zeichen \* bis \* die Flöte die Geigenfigur, daher selbe in die Flötenstimme klein zu schreiben.“ (Anmerkung des Komponisten)

170 *a tempo* Fl. e. Picc.

Fl. *p*

Ob. *p*

Cl. (A) *f* *p*

Fg. *f* *p*

Cor. I. (F) 2 *f* *p*

Tr. (F) *f* *p*

Trb. *f* *p*

Tamb. *p* *pp*

I. *a tempo* *pizz.* *p*

II. *a tempo* *f* *p*

Via. *a tempo* *f* *p*

Vc. e. Cb. *a tempo* *f* *p*  
Cb.

185

Fl.  
picc.

Ob.

Cl.  
(A)

pp

Fg.

pp

Cas.

pp

Tr.  
(S)

pp

22

Tamb.

ppp

I.

VL

II.

pp

Vla.

pp

Vcl.

pp

pp

Clb.

pp

ppz.

pp

Detailed description of the musical score: This page contains the orchestral score for measures 185-188. The instruments listed from top to bottom are: Flute/piccobello, Oboe, Clarinet (A), Bassoon, Cassino, Trumpet (S), Tambourine, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings: *pp* (pianissimo) for Clarinet, Bassoon, Cassino, Trumpet, Violin II, Viola, Violoncello, and Contrabass; *ppp* (pianississimo) for Tambourine; and *ppz.* (pianissimo zwoelf) for Contrabass in the final measure. There is a rehearsal mark '22' above the Trumpet staff in measure 186. The flute part begins with a dynamic marking of *pp* in measure 185.

\*) siehe Revisionsbeichte und Faksimile



## 122 Tempo di Valse (nicht zu schnell)

1. 2. 3.

Oboe (Ob.)

Clarinete (Cl.) (A)

Fagott (Fa.)

1. 2. 3. 4.

Corne (Cor.) (F)

Trommel (Tamb.)

## Tempo di Valse (nicht zu schnell)

\*) stacc.

1. 2.

Violine (VL)

1. 2.

Viola (Via.)

1. 2.

Violoncello (Vc.)

1. 2.

Contra Bass (Cb.)

\*) Der Zissor-Effekt zwischen den Takten 125 und 126 ist keineswegs authentisch und sollte nicht durchaus zu vermeiden (A. d. Hg.)

129

Ob. *f* (*p*)

Cl. (A) *f* *p*

Fg. *p* *f*

Cor. (F) *f* *p*

Tr. (F) *f* (*p*)

Tamb. *f* *p*

VL I *p* *mf*

VL II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

\*) siehe Revisionsbericht

137

Ob. *f* 1 2 3 4

Cl. (A) *f*

Fg. *f* 22 23 24

Cor. (F) 1 2 3 4 *f* 22

Tr. (F) *f*

Trb. *f* 23

Tamb. *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f*

Cb. *f*





159

Ob.  $a_2$   $a_2$

Cl. (A)

Fg.

Cor. (F)  
1.  
2.  
3.  
4.

Tr. (F)

Trb.  $a_3$  12.  
x

Tamb. *(f)* *(p)*

I. VI.

II. VI.

Via.

Vc. & Cb.







183

Fl. 1

Fl. 2

Ob.

Cl. (A)

Fa.

Cor. (A)

Tr.

Trb.

Timp.

VL. 1

VL. 2

Vla.

Vc.

Cb.

*a3*

*a2*



197

Andante

Ob. *rit.* *pp* *Solo* *p* *2.* *trist.*

Cl. (A) *rit.* *pp* *1. Solo* *pp*

Fg. *rit.* *pp* *p* *p*

VI. I. *rit.* *Andante* *pizz.* *(p)*

VIa. *rit.* *pizz.* *(p)*

Vc. *pizz. rit.* *pp* *arco* *trist.*

Cb. *pizz. rit.* *pp* *pizz.* *(p)*

205

Fl. *1.* *fp*

Ob. *2.* *fp*

Cl. (A) *trist.* *Solo*

Fg. *pp*

VI. I. *pizz.* *arco* *pp* *Solo*

VI. II. *arco* *pp*

Vla. *arco* *pp* *Solo*

Vc. *Solo*

Cb. *f*

\*) siehe Revisionsbericht

212

1. Solo

Ob.

CL (A)

Fg.

Cor. (F)

I.

II.

Vla.

Vc.

Cb.

219

poco rit.

Ob.

CL (A)

Fg.

Cor. (F)

I.

II.

Vla.

Vc. & Cb.

Da si in Tutti 2da in re bischiesse Dio al Archangi lo suo piano in corda.

225 *Allegro moderato* *marcato*

Fl. *(f)* *(p)* *pp* 1. *marcato*

Ob. *pp* 1. *marcato*

Cl. (A) *pp* 2. *pp*

Fg. *pp*

Cor. (F) 1. 2. *pp*

Tr. (F) *pp*

Tamb. *pp*

C. *pp*

VL *p* *pp* *pp*

Vla. *pp* *pp*

Vc. & Kb. *pp pizz.* *arco*

*Allegro moderato* \*)

\*) ohne den Aufsatz zurückzuhalten und ohne das Tempo zu bremsen, in dem zwei Takte vorher anzuschlagenden Tempo „Allegro moderato“ weiter. (A. d. Hg.) Siehe Revisionsbericht zu Nr. 4, T. 493f.

1. Fl. 1

2. Fl. 2

Oboe

Cl. (A)

Bsn.

Cor. (F)

1. Tr. (F)

2. Tr. (F)

Tbn.

C.

Vi. I

Vi. II

Vla.

Vc. & Cb.

*f*

*Piccolo*

*f*

*marcato*

*p*

*p*

*pizz.*

*arco*

*pizz.*

240

1. Fl.

2. Fl.

Ob.

Cl. (A)

Fg.

1. Cor. (F)

2. Cor. (F)

3. Cor. (F)

4. Cor. (F)

Tr. (F)

Trb.

Temp. *in A-E*

Tamb.

C.

1. Vl.

2. Vl.

Via.

Vc. & Cb. *arco* *Bassi* *f Bassi*

247

1 Fl.  
2 Fl.  
Ob.  
Cl. (A)  
Fg.  
1 Cor. (F)  
2 Cor. (F)  
3 Tr. (F)  
4 Tr. (F)  
Tbn.  
Timp.  
1 VI.  
II VI.  
Vla.  
Vc. & Cb.

Detailed description: This page of a musical score covers measures 247 through 252. The score is arranged in three systems. The first system includes Flutes (1 and 2), Oboe, Clarinet in A, and Bassoon. The second system includes Cor Anglais (1 and 2), Trumpets (3 and 4), Trombone, and Timpani. The third system includes Violins (1 and II), Viola, and Violoncello/Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The woodwinds and strings play active parts, while the brass instruments provide harmonic support. The timpani part is relatively simple, consisting of a steady rhythmic pattern.



253

Fl.

Picc.

Ob.

Cl.  
(A)

Fg.

1.  
2.  
Cor  
(3)

3.  
4.

Tr.  
(2)

Trb.

Temp.

1.  
VI.

II.

Vla.

Vc.  
Cb.

The musical score is written for a full symphony orchestra. It features a variety of instruments including woodwinds (Flute, Piccolo, Oboe, Clarinet in A, Bassoon), brass (Cor, Trumpet, Trombone), percussion (Timpani), and strings (Violin I, Violin II, Viola, Violoncello/Double Bass). The score is in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The page number 33 is in the top right corner, and the rehearsal mark 253 is in the top left corner. The music is arranged in a standard orchestral layout with staves for each instrument group.

250

Fl.

Picc.

Ob.

Cl. (G)

Fg.

Cor. (F)  
1/2  
2/4

Tr. (F)

Trb.

Timp.

VL  
I  
II

Vla.

Vc. & Cb.

*p*

*ff*

*sf*

*f*

*rit.*

1 2

268

Fl. *ff* G.P.

Ob. *ff* G.P.

Cl. (A) *ff* G.P.

Fg. *ff* G.P.

1. Cor. (F) *ff* G.P.

2. *ff* G.P.

3. *ff* G.P.

4. *ff* G.P.

Tr. (F) *ff* G.P.

Trb. *ff* G.P.

Temp. *f* *ff* G.P.

I. Vl. *ff* G.P.

II. *ff* G.P.

Vla. *ff* G.P.

Vc. & Cb. *ff* G.P.

276 Tempo ritenuto \*)

Fl. G. P. Solo *p*

Cl. (A) G. P. Solo *p*

Fg. G. P. *pp*

Cor. (F) G. P. *pp* 1. *p*

Vi. II G. P. *p* Tempo ritenuto

Vla. G. P. *p*

Vc. & Cb. G. P. *p*

284 a 2

Fl. *p* 1.

Ob. *p*

Cl. (A) 1.

Fg. 1. *p*

Cor. (F) 1.

VI I *pp* \*\*)

VI II

Vla.

Vc. & Cb.

\*) „Tempo ritenuto“ entsprechend dem „Allargetto“ Takt 69 (A. d. Hg.)

\*\*) siehe Anmerkung Seite 12

291

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

I.

II.

Vla.

Vc. & Cb.

298

1.

2.

1.

1.

1.

1.

1.

305

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

I.

II.

Vla.

Vc.

Cb.

*(poco rit.)*

*(poco rit.)*

*(poco rit.)*

*(poco rit.)*

*(poco rit.)*

*(a tempo)*

*pp*

*fz*

*fz*

*fz*

*pizz.*

*pizz.*

*pizz.*

*fz*

*fz*

313

ritard. *Tempo di Valse*

I.

II.

Vla.

Vc. & Cb.

*ritard.*

*arco*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*crescendo molto*

*crescendo molto*

*crescendo molto*

*crescendo molto*

320

Ob.

Cl. (A)

Fg.

1.  
2.

Cor. (F)

3.  
4.

Tr. (F)

Trb.

Tamb.

1.

VI.

II.

Via.

Vc. e  
Cb.

*p* *f* *pp* *f* *p*

327

Ob. *f*

Cl. (A) *f* *p* *f*

Fg. *f* *f* *f*

1. *f*

2. *p*

Cor. (F) *f*

3. *f*

4. *p* *f*

Tr. (F) *f* *f*

Trb. *f* *f*

Timb. *f* *p* *f*

1. *f*

VI. *f*

1. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 40 and starting at measure 327, features a full orchestral arrangement. The score is divided into two systems. The first system includes woodwinds (Oboe, Clarinet in A, Bassoon), brass (Cor Anglais, Trumpets in F, Trombones), and percussion (Timpani). The second system includes strings (Violins I and II, Viola, Violoncello, and Contrabass). The woodwinds and brass parts are marked with dynamic levels such as *f* (forte) and *p* (piano). The strings play a rhythmic accompaniment with various articulations. A first ending bracket is present in the Clarinet in A part, and a first ending bracket is also present in the Violoncello part. The score concludes with a final measure in the second system.





342

Fl.

Picc.

Ob.

Cl. (A)

Fg.

1  
2  
3  
4  
Cor. (F)

Tr. (F)

Tbn.

Timp.

1.  
VI.

2.  
VI.

Vla.

Vc. & Cb.

Detailed description: This page of a musical score, numbered 42, covers measures 342 through 345. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The brass section consists of four French Horns (Cor. (F)), Trumpets in F (Tr. (F)), Trombones (Tbn.), and Timpani (Timp.). The string section includes Violins I and II (VI.), Viola (Vla.), and Violoncello and Double Bass (Vc. & Cb.). The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

Allegro moderato <sup>\*)</sup>

351

Fl.

Picc.

Ob.

Cl.  
(A)

Fg.

1  
2  
Cor.  
(F)

3  
4

Tr.  
(F)

Tbn.

Timp.

## Allegro moderato

Vl. I

Vl. II

Vln.

Vc. u.  
Kb.

*f* Bassi

\*) genau entsprechend dem Tempo von Takt 227, nicht Allegro molto! (A. d. 196.)

357

FL.

Picc.

Ob.

Cl.  
(A)

Fg.

1.  
2.  
Cor.  
(F)

3.  
4.

Tr.  
(F)

Tub.

1.  
VI.

II.

Vla.

Vc. c.  
Cb.

363

Fl.

Picc.

Ob.

Cl. (A)

Fg.

1  
2  
Cor. (A)

3  
4

Tr. (F)

Tbn.

Timp.

1  
2  
Vl.

Vla.

Vc. & Cb.

1. 2. 3. 2

*f*

*f*

370

Fl.

Picc.

Ob.

Cl. (A)

Fg.

1  
2  
3  
4  
Cor. (F)

Tr. (F)

Tbn.

Timp.

Yamb.

C.

I.  
VI.

Vla.

Vo.

Cb.

*p*

*pp*

*f*

*pp*

*p*

*pp*

*arco*

*ppizz.*

*p*

378

Fl.   
 Ob.   
 Cl. (A)   
 Fa.   
 1.   
 2.   
 Cor. (F)   
 3.   
 4.   
 Tr. (F)   
 Trb.   
 Tamb.   
 C.   
 I.   
 VI.   
 II.   
 Vla.   
 Vc.   
 Clu.

305

Più vivo

Fl.

Picc.

Ob.

Cl.  
(A)

Fg.

1.  
2.  
3.  
4.  
Cor.  
(F)

Tr.  
(F)

Trb.

Tamb.

C.

Più vivo

I.

II.

Vla.

Vc.

Cb.



394

Fl.

Picc.

Ob.

Cl.  
(A)

Fg.

1  
2  
Cor.  
(F)

3  
4

Tr.  
(F)

Trb.

Tamb.

C.

I.  
VI.

II.

Vla.

Vc. e  
Cb.

Bassi

402

Fl.

Picc.

Ob.

Cl. (A)

Fg.

1.  
2.  
3.  
4.  
Cor. (F)

Tr. (F)

Trb.

Tamb.

Trg.

C.

I.  
VI.

II.

Via.

Vc. e. Cb.

staccato

staccato

*p*

*p*

\*] Da die Bezeichnung „piano“ im Autograph und in der Abschrift bei allen Instrumenten (ausgenommen bei dem fast stets schwächer dynamischen Schlagzeug) fehlt, ist anzuschauen, daß der Komponist hier forte wollte, was auch durch das folgende fortissimo belegt scheint. (A. d. 18)

407

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Cl. (A) *ff*

Fg. *ff*

1  
2  
Tr. (F) *ff*

3  
4  
Tr. *ff*

Trb. *ff*

amb. *ff*

Trg. *ff*

C. *ff*

I. *ff*

II. *ff*

III. *ff*

Vc. & Cb. *ff*

412

Fl.

Picc.

Ob.

Cl.  
(A)

Fg.

1  
2  
Cor.  
(F)

3  
4

Tr.  
(F)

Trb.

Tamb.

C.

1  
VI.

II

Vla.

Vc. &  
Cb.